

**YOUNG MUSICOLOGY BELGRADE 2020**

**SHAPING THE PRESENT BY THE FUTURE:  
ETHNO/MUSICOLOGY AND CONTEMPORANEITY**

International conference

Institute of Musicology SASA  
Belgrade, 24–26 September 2020

**BOOK OF ABSTRACTS**



Institute of Musicology SASA  
Belgrade, 2020

## **ЧЕТВРТАК, 24. СЕПТЕМБАР** **THURSDAY, SEPTEMBER 24**

### **10.45 Отварање научног скупа / Opening Note**

Dr. Katarina Tomašević, Director of the Institute of Musicology SASA

Dr. Jelena Jovanović, Institute of Musicology SASA,  
Correspondent Member of SASA

### **ПЛЕНАРНИ ПРЕДАВАЧИ / KEYNOTE LECTURERS**

**(11.00 – 12.00)** Dr. David Beard (School of Music, Cardiff, UK):  
*Musicology, Crisis and the Contemporary, Or: Musicology's Oedipus Complex*

**(12.30 – 13.30)** Dr. Selena Rakočević (Department of Ethnomusicology, Faculty of Music, University of Arts in Belgrade, Serbia): *Challenges of ethnomusicological and ethnochoreological research within the ever changing world. A view of a scholar from Serbia*

### **(16.00 – 18.00) СЕЦИЈА 1 / SESSION 1.** **ПРЕДСЕДАВА / CHAIR: MONIKA NOVAKOVIĆ**

Ivana Nožica (Academy of Arts, Novi Sad, Serbia):  
*Beethoven's Tenth in the light of computational musicology*

Marija Maglov (Institute of Musicology SASA / Faculty of Music, Belgrade, Serbia): *Radio Art in Musicology: Challenges and Methodologies*

David Cotter (University of Cambridge, United Kingdom):  
*2020 Vision: The Future of Musicology Through Virtual Reality*

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**Radio Art in Musicology: Challenges  
And Methodologies**

The topic of this presentation will be challenges and possible methodologies for musicologist dealing with radio art. An experimental audio form at the intersection of music, sound art, poetry and drama, radio art was only occasionally subject of musicology studies. When it was, the accent was predominantly given to particular works, in tradition with long-standing musicological occupation with musical work. With respect to this kind of approach, I would like to suggest slight focus-shift from the work at the centre of attention to the work as one factor in the network comprised of different actors, such as authors, directors, performers (if included), technicians, editors, but also including radio broadcast institution, programme schemes, studios where the materials were recorded and other equipment used (for field recordings, for example), international festivals where works were presented etc. My case study will be built around Radio Belgrade's show *Radionica zvuka* (*Sound Workshop*, 1985–), focusing on the first period of its existence. Information gathered for the research comes from press clipping and other documents found in the Radio Belgrade archive, sleeves of the original tapes, programmes of the festivals, scores (if existing) and other. Most importantly, it comes from the interviews with key actors, on the topics related to their approach to the radio art, processes of

creating in specific conditions of studio and with collaborators, on authorship and other. The goal was to form the narrative that would explain the micro history of radio art in Belgrade not only by taking the social and artistic context in the broad sense, but actual particular motivations, decisions, conditions that led to the production as it is known today. This approach is based on growing literature on collaborative practices, creative practices in recording studios, and actor-network theory in musicology. Following insight into recent theoretical literature on these problems, I would comment on what are some beneficial and what are challenging aspects of the chosen theoretical approach and methodology applied when radio art is in question.

**Marija Maglov** (1989) is Researcher Assistant at the Institute of Musicology SASA and PhD candidate at the Department of Musicology, Faculty of Music, Belgrade. Her main research interests are interdisciplinary relations between musicology and media studies, music practices of 20th and 21st centuries, music industry and media institutions. She is currently working on her PhD thesis titled *Media turn in music: production and reception of music in the context of media culture in 20th century* at the Faculty of Music, Belgrade. She took part in several national and international conferences and round tables and published papers in different editions, as well as the monograph *The Best of: umetnička muzika u PGP-u* (2016). In 2018, she was awarded DAAD Short-term research grant, for the research project carried out at Hochschule für Musik, Theater und Medien, Hannover. Previously, she was recipient of scholarships by Foundation for Young Talents – Dositeja (2011–13) and Ministry of Education, Science and Technological Development of Republic of Serbia for PhD students (2014). She is collaborator with the Centre for Popular Music Research, Belgrade and secretary of the *AM: Journal of Art and Media Studies*.

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*Shaping the Present by the Future: Ethno/Musicology and Contemporaneity*  
International conference, Institute of Musicology SASA  
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*For publisher*  
Katarina Tomašević

*Editors*  
Marija Golubović  
Monika Novaković  
Miloš Marinković

*Conference logo*  
Milan Šuput

*Design*  
Omnibooks

*Print*  
Scripta Internacional, Belgrade

*Circulation*  
100

CIP - Каталогизација у публикацији  
Народна библиотека Србије, Београд

781.1(048)  
781.7(048)  
78:005.745(497.11)"2020"(083.97)

INTERNATIONAL conference Young  
musicology Belgrade 2020 (2020 ; Beograd)

Shaping the Present by the Future: Ethno/musicology and  
Contemporaneity : book of abstracts / International conference  
Young musicology Belgrade 2020, Belgrade, 24-26 September  
2020 ; [organised by] Institute of Musicology SASA ; [editors  
Marija Golubović, Monika Novaković, Miloš Marinković].  
- Belgrade : Institute of Musicology SASA, 2020 ([Beograd]  
: Skripta internacional). - 95 str. ; 24 cm

Na spor. nasl. str.: Обликовање садашњости будућношћу:  
етно/музикологија и савременост : књижица апстраката  
/ Међународни научни скуп Музикологија младих, Београд  
2020., Београд, 24-26. септембар, 2020. - Deo teksta uporedo  
na engl. i srp. jeziku. - Tiraž 1.000. - Str. 17-19: Young Musicology  
Belgrade 2020. Shaping the Present by the Future: Ethno/Musicology  
and Contemporaneity / Organizing Committee of the conference  
Young Musicology Belgrade 2020.

ISBN 978-86-80639-55-0

- а) Међународни научни скуп Музикологија младих Београд 2020  
(2020 ; Београд) - Програми б) Музикологија - Апстракти  
в) Етномузикологија - Зборници

COBISS.SR-ID 21059081